

GCSE English: Hub schools network meeting

Autumn 2018



This meeting will be recorded

Exam boards have an Ofqual requirement to record event audio.

Recordings are kept for the lifetime of the specification and not shared as an accompaniment to session resources.

The recording will begin now.

Opening discussion

What do your students read in English lessons at KS3?
When do you introduce students to 19th century literature?
When do you introduce GCSE set texts?
When do you teach the Shakespeare/19th century set texts?
In what ways do your students find these texts challenging?
What approaches do you take to prepare them for the challenging nature of these texts?
How do they cope with 'unseen' texts?

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Focus of the session

- Explore concept of cultural capital and its relevance to the teaching of English
- Consider curriculum planning to enrich students' cultural knowledge
- Share approaches to teaching GCSE set texts

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General updates: eLibrary - discontinuing

From 31 October 2018 our English e-library service will be closed. This means:

- we will not be accepting any new registrations
- all AQA English e-library products will expire
- any notes you have made on the system will need to be extracted if you wish to keep them
- this does not affect any other Cambridge Elevate products that you have access to.

General updates:

Anthologies

GCSE English Literature

Poetry anthology: Past and Present

Short stories anthology: Telling Tales

Please re-use anthologies where possible and only order what you need.

Complete order form here

aqa.org.uk/resources/english/teach/printed-anthologies

June 2018 exam materials

Available to download from secure key materials in eAQA:

- Question papers
- Mark schemes
- Reports on the examinations

Do you have your own unique eAQA login?

Every member of your department can register individually.
Please speak to your Exams Officer.

General updates: Step Up to English

New NEAs due to be uploaded to the bank of available tasks in eAQA

- Component 1 Music
- Component 2 Gothic horror

Each supported by a scheme of work – available to download from the SUTE Teaching resources page.

General updates: Step Up to English

Expired NEAs and **can no longer be submitted:**

- Component 1 Exhibitions
- Component 2 Transport

NEAs with 1 year's shelf life (valid for submission Jan and June 2019 only)

- Component 1 Volunteering
- Component 2 Family

Pause for thought

What does **cultural capital** mean to you?

What does it mean in the context of education?

What is cultural capital?

- Term coined by French sociologist/philosopher Pierre Bourdieu
- Refers to the accumulation of skills / experiences / possessions that one naturally acquires simply through belonging to a particular social class.
- Some activities are considered to hold more cultural capital than others and so are more highly regarded than others (*Wuthering Heights* vs. *Twilight* ?)

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What does cultural capital mean in the context of education?

- Whilst schools can do little to improve a student's immediate socio-economic situation, we can increase social mobility if we improve their cultural capital.
- Suggests that knowledge that is taught, assessed and rewarded is based on elite social practices and knowledge of the educated middle classes.

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Why is this relevant?

- Students increasingly need a broad set of cultural experiences to comfortably and confidently access texts in exams.
- The barrier to understanding isn't an inability to decode the words on the page, but a lack of knowledge about or familiarity with the subject matter.
- Students with broad cultural knowledge and experiences are more equipped to access and engage with texts in (preparation for) exams.

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Statement of importance

GCSE English Literature is the study of how writers communicate their **ideas about the world**, and how readers might respond to these ideas. It aims to develop a **critical understanding of the ways in which literary texts are a reflection of, and exploration of, the human condition**, the study of which develops empathic understanding of human nature. **High-quality** English literature is writing which displays recognisable literary qualities and, although shaped by particular contexts, transcends them and speaks about **the universality of the human condition**.

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Statement of importance (continued)

GCSE English Literature aims to enable students to appreciate these qualities, developing and presenting informed, **critical responses to the ideas in literary texts** and the ways writers present these ideas. It aims to **enable students to make links** between a variety of written texts and **between the text and the context within which it was shaped**.

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Assessment objectives

AO2 - Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO1 - Read, understand and respond to texts.

AO3 - Show understanding of the relationships between texts and the contexts in which they were written.



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But how do we achieve this?

The pursuit of wide cultural knowledge and experience is beyond the scope of schooling alone and is a product of students' home/family context.

What can schools do to help?

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Some suggestions

- Set up a culture club
- Set homework tasks that allow students to research a topic that gives them a broader understanding of the world.
- Adapt/shape curriculum to compensate for perceived cultural deficit in students' home contexts.

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Pause for thought

Pick a text you teach – ask yourself, as an experienced adult reader what helped you to teach that text with confidence?

The Strange Case of Dr Jekyll & Mr Hyde

- Experience of reading other 19th century novels
- Wide vocabulary
- Contextual knowledge
- Memory of film/TV adaptation
- Bring wealth of knowledge from wider reading - modern novels that deal with similar themes (duality, nature of evil) and from broadly same genre (Gothic, crime fiction, sci-fiction)

What does Ofsted say?

“A good curriculum should lead to good results. However, good examination results don’t always mean that the pupil received rich and full knowledge from the curriculum.”

“Exams should exist in service of the curriculum”

“There is scope for intelligent ‘backward planning’ to achieve a coherent curriculum sequence from age 11 to age 16. But this should not come at the expense of key stage 3 curriculum breadth and depth: 11/12-year-olds should not be taught to GCSE assessment objectives.”

Amanda Spielman, Chief Inspector for Ofsted (2017)

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Enhancing cultural capital through literacy

'Understanding allusion* isn't just about cultural capital; it's about literacy. It's about ensuring students can read texts without missing meaning'

Matt Pinkett,
writing for TES (2017)

*Allusion: the process in which the writer directly or indirectly refers to a place, person, event or work of art outside the text itself

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Does cultural capital impact interpretation of everyday allusions and references?

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Have you ever assumed everyday terms?

Miss, what's finger-food? Is it like tapas?

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Have you ever assumed the everyday?

Have you ever assumed students' knowledge when studying a text?

A reminder on response (A01)

	GCSE English Literature Assessment objective	What this means
AO1	Read, understand and respond to texts Students should be able to: maintain a critical style and develop an informed personal response use textual references, including quotations, to support and illustrate interpretations	This AO focuses on two areas of response: The student's response to the text <ul style="list-style-type: none">the extent to which they understand the text and its meaning(s) to them as reader The student's response to the task <ul style="list-style-type: none">the extent to which they produce a coherent response, supported with references to the text

A reminder on method (AO2)

	GCSE English Literature Assessment objective	What this means
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate	<p>This AO focuses on writer's craft: how the writer has communicated meanings to the reader.</p> <p>Ideally students will use subject terminology as a 'shorthand' to scaffold their analysis of craft.</p>

Slide 39

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Ornithological references



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Jane Eyre by Charlotte Bronte

‘Oh, you are indeed there, my _____! Come to me. You are not gone: not vanished? I heard one of your kind an hour ago, singing high over the wood: but its song had no music for me, any more than the rising sun had rays. All the melody on earth is concentrated in my Jane’s tongue to my ear (I am glad it is not naturally a silent one): all the sunshine I can feel is in her presence.’

The water stood in my eyes to hear this avowal of his dependence; just as if a royal _____, chained to a perch, should be forced to entreat a _____ to become its purveyor.

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Jane Eyre by Charlotte Bronte

‘Oh, you are indeed there, my **skylark**! Come to me. You are not gone: not vanished? I heard one of your kind an hour ago, singing high over the wood: but its song had no music for me, any more than the rising sun had rays. All the melody on earth is concentrated in my Jane’s tongue to my ear (I am glad it is not naturally a silent one): all the sunshine I can feel is in her presence.’

The water stood in my eyes to hear this avowal of his dependence; just as if a royal **eagle**, chained to a perch, should be forced to entreat a **sparrow** to become its purveyor.

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Jane Eyre by Charlotte Bronte



‘Oh, you are indeed there, my **mockingjay**! Come to me. You are not gone: not vanished? I heard one of your kind an hour ago, singing high over the wood: but its song had no music for me, any more than the rising sun had rays. All the melody on earth is concentrated in my Jane’s tongue to my ear (I am glad it is not naturally a silent one): all the sunshine I can feel is in her presence.’

The water stood in my eyes to hear this avowal of his dependence; just as if a royal **pigeon**, chained to a perch, should be forced to entreat a **flamingo** to become its purveyor.

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Comparing ornithological references

Mr Rochester’s view of Jane	Jane’s view of Jane
Skylark	Sparrow
<ul style="list-style-type: none">• Famous for beautiful song• Rests in high places and performs aerial displays	<ul style="list-style-type: none">• Extremely common until recent years• Small and live in cracks and holes
	

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Comparing ornithological references

Jane's view of Mr Rochester	Jane's view of Jane
Eagle	Sparrow
<ul style="list-style-type: none">• Large bird of prey with regal status• Perform aerial displays	<ul style="list-style-type: none">• Extremely common until recent years• Small and live in cracks and holes
	

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Setting and perspective

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Great Expectations by Charles Dickens

The mist was heavier yet when I got out upon the marshes, so that instead of my running at everything, everything seemed to run at me. This was very disagreeable to a guilty mind. The gates and dikes and banks came bursting at me through the mist... The cattle came upon me with like suddenness, staring out of their eyes, and steaming out of their nostrils...

All this time, I was getting on towards the river...I knew my way to the Battery, pretty straight...However, in the confusion of the mist, I found myself at last too far to the right, and consequently had to try back along the river-side, on the bank of loose stones above the mud and the stakes that staked the tide out.

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Great Expectations by Charles Dickens

We entered this haven through a wicket-gate, and were disgorged by an introductory passage into a melancholy little square that looked to me like a flat burying-ground. I thought it had the most dismal trees in it, and the most dismal sparrows, and the most dismal cats, and the most dismal houses (in number half a dozen or so), that I had ever seen. I thought the windows of the sets of chambers into which those houses were divided were in every stage of dilapidated blind and curtain, crippled flower-pot, cracked glass, dusty decay, and miserable makeshift... So imperfect was this realization of the first of my great expectations, that I looked in dismay at Mr. Wemmick. "Ah!" said he, mistaking me; "the retirement reminds you of the country. So it does me."

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The project

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Introduction: putting context into context

There are allusions in nearly all of the texts that students will study at KS4; it's too easy for a teacher to take it for granted that students will understand them.

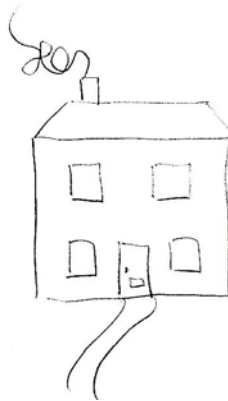


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Introduction: putting context into context

- Draw a house – you have 20 seconds.
- Show your nearest neighbour.



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Activity one

Discussion:

- Sharing current practice. How is context taught in your centre?
- Examples of best practice.

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A reminder on context (AO3)

	GCSE English Literature Assessment objective	What this means
AO3	Show understanding of the relationships between texts and the contexts in which they were written	AO3 is the understanding of the relationship between the ideas in the text and the contexts of the text, such as: <ul style="list-style-type: none">• the context in which the text was written• the context within which the text is set (location/social structures and features/cultural contexts/periods in time)• literary contexts such as genres• the contexts in which texts are engaged with by different audiences.

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Reflections from the Chief Examiner

“The key word here is **relationship**, as it highlights the fact that a text is neither created nor received in a vacuum. Each task provides a contextual idea and if students focus their answer on this, they will naturally be able to access AO3. **Students achieved credit for AO3 through a demonstration of their understanding of the ideas explored within the text.**”



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Activity two

- Look at the two student responses you have been given.
- In light of the information about AO3, and alongside the AO3 mark scheme, consider how AO3 has been addressed in each.

The proposal

- Changing KS3 Curriculum to include investigation into contextual knowledge necessary for KS4 (and beyond).
- **Not** a narrowing of the curriculum or a five year GCSE.
- Wide and varied range of materials (fiction and non-fiction).
- Work linked to Language skills as well as Literature.

Activating prior knowledge

- Remember the house?
- Two minutes – draw and label house you grew up in / where you spent the most time as a child.
- Feedback to neighbour.

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Activating prior knowledge

Links to prior learning = personal connections = strength

Remember when we...?

“Pupils think about what they already know about a topic, from reading or other experiences, and try to make links. This helps pupils to infer and elaborate, fill in missing or incomplete information and use existing mental structures to support recall.”

Improving Literacy in KS2,
Education Endowment Foundation (2017)

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Activity three

Consider the poem *Vultures* by Chinua Achebe.
What cultural capital would be necessary for a student to understand the poem?

How might a teacher go about instilling the necessary knowledge in his/her students?



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Vultures – Year 8

Chinua Achebe |

In the greyness
and drizzle of one
of [redacted] by [redacted]
[redacted] high on
bones of a dead tree
[redacted] close to his
[redacted]
[redacted]
to her. Yesterday they
the eyes of a swollen
[redacted] in a [redacted]
[redacted] and ate the
bones in its [redacted] they chose
their [redacted] the
keeping the [redacted] in [redacted]
[redacted] of cold
[redacted] eyes...

Strange
loaded how love [redacted]
[redacted]
[redacted]
[redacted]

[redacted] the [redacted] at [redacted]
[redacted] going home for
the day with [redacted]
[redacted] singing
[redacted] to his hairy

Darkness will stop
at the [redacted] sweet-shop
and pick up a chocolate
for his [redacted]
[redacted] at home for Daddy's
[redacted]...

Praise [redacted] if you will
[redacted] grants even an ogre
a tiny [redacted]
[redacted] of a cruel
[redacted] or else [redacted]
[redacted] for in the very germ
of that [redacted] love is
[redacted] the
of evil



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Activity four

- Go back to the list of texts taught in your centre in KS4

Share

- Discussion of cultural context necessary to understand the allusions within these texts

Activity five

Read the overview of Case Study One (*Lord of the Flies*)

- Initial thoughts?
- Any further ideas?
- How might it work in your school?

Seeing it in action: KS3 project *The island*

A six lesson example of how context from a future text (*Lord of the Flies*) may be incorporated into KS3.

Imagine This:

20-30 children aged between 7 and 14 find themselves stranded on an uninhabited and beautiful desert island. There are no adults!



First Impressions:

- What would be the first things they would do?
- What do they think they would enjoy about being on the island?
- What positive experiences would there be?
- What possible negative elements about being on the island can you think of?

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The island

What About Life on The Island?

- How would the students **organise their life** on the island?
- What would be the **practical problems** they would have to solve?
- What **solutions** can they think of to solve these problems?
- Would you need to have **a leader or leaders**?
- How would you **decide on a leader**?
- Would there be any **rules**? If so, **what rules** would you have?

Remembering Home

- How would being on the island be **better than life at home**?
- How would being on the island be **worse than life at home**?
- What would you **miss the most**?
- **Overall**, would life be better or worse on the island compared to life in the UK now? **Why**?

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Coral Island – R M Ballantyne

Please refer to the extract on page 19 - 20 of your booklet

Romantic or Realistic?

1. Rate the extract from 1-5 based on how realistic you think it is (1 = Romantic/5 = Realistic).
2. Find 1-2 quotations that best support your opinion. Copy them into your book.
 - dialogue
 - character (actions/interactions/description etc)
 - vocabulary
 - setting
3. Underneath, briefly explain how they support your view of the extract

Eg: This supports my opinion that the extract gives a romantic/realistic view of life on a desert island because...

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Coral Island – R M Ballantyne

The quotation “she has gone to the bottom” is an accurate representation of the text being romantic, because the explanation of what has happened to the boat is very glorified and [immature] rather than looking at the consequences of this event. Another quotation that depicts this is “we’ve got an island all to ourselves”, as it evokes the fact that the boys are naïve and aren’t thinking realistically about what could happen to them while they’re isolated.

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Coral Island – R M Ballantyne

I rate this extract a four, which means it is quite realistic but a little bit romantic at the same time. This is because the extract shows the reality of what being stranded on a desert island [is like], but also is slightly romantic as it is unrealistic of not being extremely worried after it happens. This is supported in the quote “You shall be king, Jack; Ralph, Prime Minister” as it is accurate of the roleplay that children do [when] they are young and shows the possibilities they think of when presented with an adventure.

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The island: Descriptive writing

Descriptive Writing Exercise **Planning**

20-30 children aged between 7 and 14 find themselves stranded on an uninhabited and beautiful desert island.
There are no adults!

You must include in your plan:

- A main protagonist (the narrator?)
- How and why the children ended up on the island (opening?)
- Some of the island's physical features
- Details of another two or three characters you would include
- Opening
- Difficulties the children may face
- Practical things they do in order to survive
- An exciting middle
- An idea for how your writing will end.

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The island – descriptive writing

Model

Staring out longingly at the crystal cerulean waters, I had to pinch myself. A reminder that I was in paradise. Finally. No more tests. No more homework. No more rules. No more adults. Total bliss.

The golden sand tickled my skin as I clenched together my sweaty toes whilst the blazing beams of orange sun kissed my back. There was a light breeze, which was rather refreshing and in front of me the frothy crests of the waves lapped onto the shore softly - lulling me into a day dream. Scarily, I must have started to close my eyes as it wasn't long before my whole body began to rock in a wobbling motion and I nearly lost my balance. Another intense stroke from the sun brought me back to the present.

Then, "No, you shut up! You're the one to blame for all of this anyway!"
"That's unfair. If it wasn't for your stupid sense of adventure, then I bet all twenty of us would still be sat safely on that boat," Callum retorted.

No sooner had I started to forget about the worries of home, was I thrust into an or
Callum and Ben. "All right you two", I interrupted, "Leave it out." Callum stormed off
direction and Ben in the other.

Alone again.

Soft splashes of blue and white froth hit my shins. The wind was picking up now and
had become a little more aggressive. In the distance, a parrot squaked and I was
once again, of the tropical scene that surrounded me - despite the bickering of m
called "friends".

Suggested Structure for Opening..

Para 1 = Describe the setting (just arrived)

Para 2 = Another aspect of the setting

Para 3 = Introduce another character
(describe them/some dialogue)

Para 4 = movement/something happens
(swim/explore?)

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The island: Descriptive writing (first draft)

The calling of the wind whistled through my hair as I slowly opened my eyes. Statuesque trees swayed all around us, birds teetering in the leafy branches, singing to one another. Our sudden arrival must have disgruntled them – they looked flustered and weary.

All around me lay carnage from the crash: luggage thrown across the golden sand; blades torn off from the propellers lay motionless across large rocks, obstructing the picturesque landscape; and there lay us – our backs toward the blazing sun – hopelessly stranded on a majestic island.

Lost.

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Introducing key terms – utopia and dystopia

But First...

1. Look up each word in the dictionary and copy definition into exercise book.
2. Undemeath, draw an image to help you remember the meaning of this word.

Key Vocabulary:

Utopia =

Dystopia =

Mini Plenary:

Summarise what a Utopian and Dystopian story is using your OWN WORDS.

Try to include as many of the features as possible.

A Utopian story is...

A Dystopian story is..

Utopia or Dystopia?

Features of a UTOPIAN story

Features of a DYSTOPIAN story

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Recognising features in own writing

My story is typically utopian because it continues on to have the children work together to create a way to get off the island which shows creativity, imagination, and everyone working with each other. Also, because it is on a beautiful desert island with the use of nature in everything they do, it is embracing the natural world and rejecting industrialisation and technology.

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Key terms in practice: Orwell's 1984

Independent Task:

Number 1s = paragraph 1 + 2
Number 2s = paragraph 2 + 3

Read the extract carefully and:

1. Highlight and annotate any evidence of dystopian fiction (use table of features from previous lesson).
2. Highlight and annotate the tone/feeling conveyed
Eg: fear/uneasiness etc.
3. Highlight and annotate anything else you think is interesting that the writer has done.

Links to language (P1 Q3 – structure)

The three key moments...

1. The opening

The writer opens with a description of the weather. This is focused on to possibly foreshadow a later event linked with the possible weather, making the reader curious over what the event will be and whether or not it is something good or bad. get concerned as they later find out that the citizens are being watched.

What the writer is focusing on?
Why on the weather? foreshadowing
How does it affect the reader?
More suspense in the beginning

Linking him to the weather later on in the text that when it is discovered that B is a double (spy) as I watching Winston
In the opening we are told that the weather is always being watched and it is a constant threat

Linking the opening as they're still being watched and having to take and act accordingly abnormally and city hunt to capture the party become like robots or surveillance

2. A change/shift ...

3. Ending

Everyone the writer ends with by narrowing the beginning in the way that

The writer wants the reader to end with a thought or realization of the citizens of this city hunt to capture the party become like robots or surveillance

Key terms in practice – demonstration of learning.

Summative Task:

1. Look at the extract you have been given. Read it through carefully, highlighting any tricky words. Jot in the margin WHAT IS HAPPENING.

2. Summarise the extract in less than **50 words** - covering the main points only (use notes in margin to help).

3. is this extract from a UTOPIAN or DYSTOPIAN NOVEL? Explain how you know, using quotations to support your opinion.

The Hunger Games is ____opian novel. I know this because ...which tells us that...

Changing the tone – redraft of writing

Please refer to page 26 -27 of your booklet

Conclusions – how the project was received

- General responses largely ‘why haven’t we done this before?’
- Clear links to other areas in English – no narrowing of curriculum.
- Students enjoyed the work – memorable.
- Vast reduction in the stop start teaching that can occur when misconceptions or gaps in knowledge are discovered while teaching a text.
- No huge change in the curriculum – consider extracts and texts already being taught.

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Final thoughts

Share your ideas about the projects

- good idea
- how would it work in your school
- difficulties
- further considerations
- moving forward?

Current position	Ideas from session
Strengths/weaknesses	
Key action steps:	
1.	
2.	
3.	

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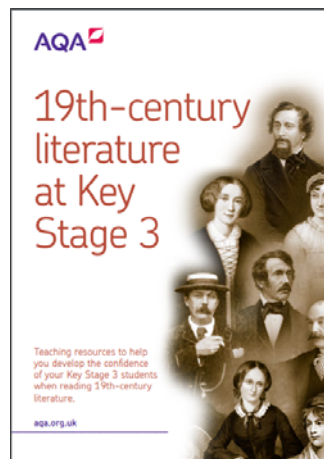
Taking this further

Wider reading at KS3

AQA 19th century literature at Key Stage 3

Download from GCSE English Literature [planning resources](#) page

[The English and Media Centre's Really wide reading list](#)



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Over to you

The context of your classroom and students

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Note the attributes of one of your KS3 classes

- Gender
- Ethnicity
- Academic attainment
- SEND
- First languages
- Socio-economics
- Immigration status
- Residential areas
- Interests/hobbies
- Identity
- Class size

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How can you prepare your students for KS4?

In light of your students' attributes:

- Which allusions might your current Key Stage 3 students find challenging when they begin reading their GCSE texts at Key Stage 4?
- How can you help your students to develop the knowledge and experience that will aid their interpretation of the GCSE texts when they read them during Key Stage 4?

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Group planning

Are any of you teaching the same texts?

Spend some time discussing your shared texts and whether there are allusions that you might want to prepare students for at KS3.

Make a start on some shared planning.

Have you swapped details so that you can share lesson ideas and resources in the future?

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Further support

Feedback on exam course – available to book now
[aqa.org.uk/professional-development](https://www.aqa.org.uk/professional-development)

Exampro highlights – for annotated example responses

Exampro MERiT – mock analyser tool

[exampro.co.uk](https://www.exampro.co.uk)

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Materials from previous Hub meetings - GCSE

Available to download from the open website
aqa.org.uk/subjects/english/hub-schools-network

- Autumn 2016 – independent learning
- Spring 2017 Key Stage 3 to Key Stage 4 transition
- Summer 2017- marking and grade boundaries demystified
- Autumn 2017 – GCSE English Literature
- Spring 2018 – GCSE English Language
- Summer 2018 – Common skills across Language and Literature

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Materials from previous Hub meetings: A-level

Available to download from the open website
aqa.org.uk/subjects/english/hub-schools-network

- Autumn 2016 – A-level English Literature
- Spring 2017 – A-level English Language
- Summer 2017 – A-level English Language and Literature
- Autumn 2017 – A-level English Literature
- Spring 2018 – A-level English Language and A-level English Language and Literature

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Autumn Events – Professional Development

Getting started

- A-level English Language
- A-level English Language and Literature
- A-level English Literature A
- A-level English Literature B

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Autumn Events – Professional Development

Feedback meetings

- GCSE English Language
- GCSE English Literature
- A-level English Language
- A-level English Language and Literature
- A-level English Literature A
- A-level English Literature B

Step-up to English: Planning for progression
A-level English Language for Literature specialists

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- Effective exam preparation
- Feedback on examinations – June 2017
- Prepare to teach GCSE English Language (post-16 and one year centres)
- Integrated English Language and Literature
- Reaching for grade 8/9
- Stretching grade 4/5

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A-level materials

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- Effective exam preparation
- Feedback on examinations – June 2017
- Focus on the NEA
- Feedback on NEA
- Raising potential in lower attaining students
- Reaching the top

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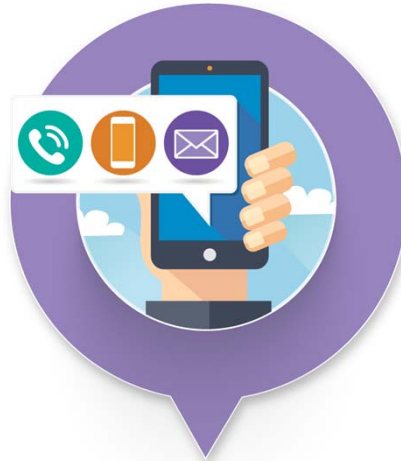
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